

ON FREE VIEW

SATURDAY, FEBRUARY 3RD, AND FOLLOWING
DAYS FROM

9 A.M. UNTIL 6 P.M.

BEAUTIFUL OBJECTS

BELONGING TO

MR. BUNKIO MATSUKI

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF FEBRUARY 9TH
AND 10TH, AND EVENING OF FEBRUARY 8TH

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

12428

American Art Association

CATALOGUE
OF
ARMS AND ARMOR
OF OLD JAPAN

EXAMPLES OF THE FAMOUS MIYOCHIN'S,
AND OTHERS CELEBRATED FOR
THEIR WORK IN METALS

ALSO

IMPORTANT CHINESE CARVED SCREEN, CLOISSONÉ,
JAPANESE TEMPLE AND PALACE CARVINGS, AND
OTHER OBJECTS OF INTEREST TO AMA-
TEURS AND CONNOISSEURS

GATHERED ON A RECENT VISIT TO JAPAN BY

BUNKIO MATSUKI

To Be Sold at Unrestricted Public Sale on the dates
herein stated. The Sale will be conducted by
Thomas E. Kirby of the American Art
Association, Managers, New York :

1906

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the sale injuriously.

3. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

4. The lots to be taken away at the buyer's expense and risk *upon the conclusion of the sale*, and the remainder of the purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any lot; and make no warranty whatever, they will, upon receiving previous to date of sale trustworthy expert opinion in writing that any painting or other work of art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited: all lots uncleared within one day from conclusion of sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

8. The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.

THE AMERICAN ART ASSOCIATION, MANAGERS
THOMAS E. KIRBY, AUCTIONEER



SHOULDER GUARDS OF ARMOR.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, FEBRUARY 9TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

1 PAIR OF ZASHIKI RAMMAS

30.00 Group of rabbits in bamboo grove. Subdued green tone.
Length, 55 inches; width, 8¾ inches.

2 OLD SHRINE RAMMA

12.50 An eagle with warrior, carved in oak and colored.
Length, 38 inches; width, 13½ inches.

3 CARVED PANEL

10.00 A dove of pottery inlay, hovering about bridge-post.
Height, 38 inches; width, 14 inches.

4 PAIR CARVED PANELS

65.00 Square upright design of iris in water.
Height, 22½ inches; width, 13 inches.

5 SMALL SHRINE RAMMA

9.00 Lotus pond carved in Yoshino pine and gold-lacquered.
Length, 26½ inches ; width, 4½ inches.

6 SMALL SHRINE RAMMA

16.00 Grape-vines and squirrels. Subdued polychrome.
Length, 40 inches ; width, 6½ inches.

7 OLD POST-PANEL

8.00 Floral design, delicately perforated. Fine red lacquer tone.
Height, 23½ inches ; width, 4½ inches.

8 CARVED PANEL

9.00 Design of bamboo and morning-glory carved in relief. Gold-lacquer background.
Length, 17½ inches ; width, 9½ inches.

9 OLD CARVED PANEL

7.00 Carved relief lion-and-peony design in oak. From a Daimyo's pleasure Sampan. Seventeenth century.
Length, 33½ inches ; width, 10½ inches.

10 STATUETTE OF ONI

12.50 Carved in wood, bearing parasol on his back, with contribution-book and chanting-bell.
Height, 16½ inches.

11 OLD KEMAN

32.50 Carved in wood. The celestial musicians, Kario and Bingwa. Polychrome coloring, in general tone a subdued orange.
Height, 22½ inches ; width, 25 inches.

12 OLD KEMAN

32.50 Carved in wood. Heron in a lotus pool. Polychrome decoration.
Height, 22½ inches; width, 25 inches.

13 OLD TEMPLE TABLE

50.00 Narrow and long, brown-lacquered. Front side is ornamented
 with dragon-carving in high relief and gold-lacquered.
Height, 36 inches; length, 56 inches.

14 OLD IRON LANTERN

7.00 Six sides; has perforated temple window.
Height, 15½ inches.

15 PAIR TEMPLE LANTERNS

50.00 Gold-plated brass screens elaborately perforated; design of
 Karakusa.
Height, 15 inches.

16 OLD TEMPLE LANTERN

8.00 Gold-plated brass elaborately perforated; doors of Karakusa
 design. Date, 1780.
Height, 15 inches.

17 OLD TEMPLE LANTERN

8.00 Gold-plated brass; delicately perforated screens. Date, about
 1750.
Height, 13 inches.

18 PAIR OF TEMPLE LANTERNS

22.00 Gold-plated brass, hexagonal form, elaborately perforated panels.
 Date, 1750.
Height, 17 inches.

19 MODERN BRONZE LANTERN

18.00 Round globe, delicate Karakusa pattern, with cloissoné chain.
Height, 12 inches.

20 OLD GARDEN LANTERN

11.00 Rare simple example of octagonal form. About 1650.
Height, 12¾ inches.

21 OLD GARDEN LANTERN

14.00 Laminated with iron plates in form of Japanese hut. Rare old example. About 1720.
Height, 15 inches.

22 OLD TEMPLE LANTERN

12.00 Light iron designs of particularly beautiful form. Seventeenth century.
Height, 18 inches.

23 OLD IRON LANTERN

12.00 Unique form, dragon design on the screen doors.
Height, 13 inches.

NOTE. — Rioki Nogami of Tokio is one of the great modern sculptors and workers in metal, and is celebrated as the best depicter of elephant life, his specialty.

105.24 MODERN BRONZE VASE

Tall uniform shape of remarkable dignity with single figure of large elephant in low relief. Color a dark bronze brown monotone throughout. By Rioki of Tokio. Signed.
Height, 15 inches.

25 PAIR OF MODERN BRONZE VASES

77.50
57.50 Rich, greenish mottled tones in dull polish; the handles of a strikingly original design — small elephants vigorously pulling at the rings. By Rioki of Tokio. Signed.

Height, 9 inches.

26 MODERN BRONZE VASE

150.00 With elephant group in relief. Animated depiction of animal life, full of action. The texture of the elephants in effective contrast with that of the nebular, greenish tones of the background. By Rioki of Tokio. Signed.

Height, 10½ inches.

27 PAIR OF MODERN BRONZE CANDLESTICKS

65.00 Realistic and spirited statuettes of elephant holding an iris. Modelled by Rioki of Tokio. Signed.

Height, 12¾ inches.

28 PAIR OF BRONZE CANDLESTICKS

70.00 Similar to the above.

29 MODERN BRONZE VASE

42.50 Group of carps in very low relief. Important example of Nogami's work. Seal Nogami Rioki.

Height, 10½ inches.

30 BRONZE VASE

95.00 By Rioki. Green patina, carps in water in high relief, with teak-wood stand.

Height, 25 inches.

31 PAIR OF HANGING MIRRORS

38.00 Dark green patina. Iris design with pair candlestick holders.

Height, 19½ inches.

32 BRONZE BOWL

40.00 Dark brown tone with faint suggestions of greenish patina. Finely wrought inlay of silver and gold in conventionalized pattern, mostly geometrical. Signature Ho-Yu.

Height, 5½ inches.

33 PAIR OF METAL TEMPLE HANGINGS

65.00 Hinged doors of centre compartment disclose sacred mirror within. Pair of lotus plants in vases, flanked by lotus pods; incense-burners wrought in relief. From Saga Temple, Kioto.

Height, 65 inches; width, 11½ inches.

34 PAIR OF METAL TEMPLE HANGINGS

75.00 Centre compartment represents a shrine; doors open by hinges, and screens an image of Buddha in repoussé. Rare example of temple pendants.

Height, 57 inches; width, 9½ inches.

35 LARGE OLD BRASS HIBACHI

70.00 Rare golden patina, very fine form. The stand is elaborately carved, the design of Shishi.

Height, 13½ inches.

36 FOUR OLD KANAMONO

44.00 Crests of Imperial Kiri flowers in repoussé. Came from old palace near Kioto. About 1580.

Height, 9½ inches.

37 IRON CROW

Simple yet life-like repoussé in iron. Exceedingly rare. Signed Myochin Nobuiye.

Height, 15 inches.

38 OLD TEMPLE GONG

62.50 Very rare quality with carved wood stand. The inscription on the gong denotes its origin from Unmonzan Temple in Province of Tamba. Dated 1718 A.D.

39 OLD TEMPLE GONG

22.50 Fine quality, with carved wood stand.

40 TEMPLE TABLE-GONG

20.10 Stand is lotus-leaf design.

41 TEMPLE TABLE-GONG

22.50 Stand a lotus pod, gold-lacquered.

42 TEMPLE TABLE-GONG

17.50 Stand has wave design, silver-lacquered.

43 TEMPLE TABLE-GONG

17.50 Stand carved with design of elephant heads, gold-lacquered.

44 CABINET WITH HINGED DOORS

40.00 Ornamented with bamboo-design carvings. Gold-plated Kanamono and lined with gold brocade.

Height, 37 inches ; width, 21 inches.

45 PAIR OF ZASHIKI RAMMAS

35.00 Pheasant with chicks in bamboo grove.

Length, 55 inches ; width, 8¾ inches.

46 PAIR OF ZASHIKI RAMMAS

35.00 Delicate design of bamboo foliage under snow. Carved in Satsuma cedar.

Length, 55 inches ; width, 14 inches.

47 PAIR OF ZASHIKI RAMMAS

60.00 Maple foliage with Suisen lily flowers. Delicate polychrome carving representing Japanese autumn.

Length, 36½ inches ; width, 18 inches.

48 OLD SHRINE RAMMA

22.50

Squirrels in grape-vines laden with fruit. Rich green tone commingled with gold tint.

Length, 50 inches; width, 10 inches.

49 OLD SHRINE RAMMA

25.49

Kinkei pheasants under bamboo foliage. Subdued green tone with gold-lacquer frame.

Length, 43 inches; width, 13 inches.

50 OLD SHRINE RAMMA

20.00

Peacocks in bamboo grove. Richly treated in polychrome.

Length, 43 inches; width, 10½ inches.

51 OLD TEMPLE RAMMA

32.50

Flock of herons in iris-pond carved in high relief. Rare old carving.

Length, 48½ inches; width, 15 inches.

52 CARVED TEMPLE PANEL

32.50

In form of petal, design of peonies carved in cedar.

Height, 18 inches.

53 CARVED MIRROR FRAME

22.50

Flock of sea-gulls and waves, carved in relief and colored.

Height, 15 inches; width, 24 inches.

54 PAIR CARVED PANELS

35.00

Upright plum blossoms and Yamadori birds, carved in cedar. Rich polychrome.

Height, 19 inches; width, 6 inches.

55 CARVED POST-PANEL

22.50 Two monkeys trying to reach water. Carved in relief and lacquered.

Height, 48 inches ; width, 6 inches.

56 OLD CARVED KARADO OR SHRINE DOORS

35.00 Made of fine Satsuma oak, main panels adorned with conventionalized Kiri crests. Richly ornamented with Kanamono.

Height, 47½ inches ; width, 15½ inches.

NOTE. — The modern silverware in this sale was made expressly to the order of Mr. Matsuki and designed with particular reference to the fine ornaments of old jade selected by him for the purpose. The maker, Miyamoto, is a celebrated silversmith in Tokio. The metal is sterling silver.

57 SILVER CUP

135.00 Elaborately wrought in design of sacred dragons and waves. The silversmith designed the cup expressly for this exhibition.

Height, 12¾ inches.

58 SILVER TEA AND COFFEE SET

280.00 Teapot, coffee-pot, hot-water kettle with spirit lamp, sugar-bowl and creamer. Superb examples of modern Japanese silversmith's art. Wrought silver, finely hammered, with spirited dragon-designs in high relief. The covers have handles of jade rings.

59 JEWEL CASKET

97.50 Of silver adapted to shape of old jade ornament applied to cover in butterfly design.

60 JEWEL CASKET

35.00 Of silver adapted to shape of old jade ornament with fish and sea-flowers, set in cover.

- 61 JEWEL CASKET
15.00 Of silver with old jade cover carved with fish on perforated lattice work.
- 62 SILVER JEWEL CASKET
17.50 Old jade cover with perforated design of bird biting off a lotus flower.
- 63 JEWEL CASKET
20.00 Of silver with cover of old jade delicately carved with peach design.
- 64 JEWEL CASKET
14.00 Of silver with old jade cover with lotus design, the centre, or seed-vessel, movable.
- 65 JEWEL CASKET
15.00 Of silver; cover of perforated old jade with design of storks and flowers.
- 66 JEWEL CASKET
20.00 Of silver adapted to shape of old jade ornament with pomegranite design set in cover.
- 67 JADE BROOCH
11.00 Shield-shaped; with perforated design of bird and lotus. Stone of a pure pearly color.

68 OLD JADE BUCKLE

15.00 Translucent pearly white with duplicate design of conventionalized dragon carved in low relief.

69 OLD AMBER BUCKLE

11.00 Chinese ornament of brilliant scarlet hue, perforated, and bearing inscriptions signifying respectively "longevity" and "happiness," overlaying amber of rich beeswax yellow.

70 RARE OLD AMBER AND JADE BEADS

72.50 Eighty-eight pieces of exceedingly rare smoky amber of rich orange hue, eighteen green jade and two carved coral beads; elaborately wrought jade and coral pendant.

71 OLD AMBER BEADS

27.50 One hundred and eight pieces of rich yellow amber, with jade pendant.

72 OLD AMBER NECKLACE

18.00 Made of thirty pieces of rare smoky amber of orange hue.

73 OLD AMBER BEADS

22.50 Amber of eighty-two pieces; port-wine color.

74 OLD RED JADE BEADS

22.50 Made of forty-nine pieces of red jade, exceedingly rare.

75 OLD AMBER BEADS

16.00 Eighty-six amber beads.

76 PAIR AMBER BEAD NECKLACES

25.00 Each has fifty-two beads; solid gold clasps.

77 SNUFF BOTTLE

11.00 Glass. Decoration of rose-sprays in relief. Delicate contrasts of green and rose color against jade-like ground of pearly white.

78 SNUFF BOTTLE

7.50 Birds in amber red on pearly ground.

79 SNUFF BOTTLE

5.00 Glass imitating jade of cloudy yellowish gray.

80 SNUFF-BOX

5.00 Pottery. Exquisite glaze of malachite green.

81 SNUFF BOTTLE

10.00 Glass. Extraordinary example of poetic subject painted on the interior.

82 SNUFF BOTTLE

12.00 Glass. Pictures of mountain landscape and group of horses painted on the inside with rare skill.

83 SNUFF BOTTLE

8.00 Porcelain. Blue and white decoration. Kawng-Hi period.

84 SNUFF BOTTLE

0.00 Porcelain. Blue and white decoration touched with brown in landscape medallions.

85 SNUFF-BOX

6.00 Pottery. Rich glaze of brownish tone with subtle shadings to blue and purple.

86 SNUFF BOTTLE

16.00 Cloissoné. Design of birds and flowers.

87 JADE JEWEL BOX

11.00 Perfect cylinder, delicate pearly gray.

88 JADE JEWEL BOX

6.00 With stand. Opalescent spheroid.

89 JADE BOX

12.00 With teakwood stand. Pearly gray with black. On cover ornament with bird, foliage and fruit in high relief.

90 SNUFF BOTTLE

7.00 Glass. Decoration of horses and trees in amber-red on transparent ground.

91 JADE WATCH-FOB

27.50 Three rings of green, with charm of green and pearly gray.

92 SNUFF BOTTLE

5.00 Pottery. Yellow glaze, with simple floral ornament in low relief.

93 JADE WATCH CHARM

6.00 Pearly gray with black. Genre scenes charmingly carved.

94 SNUFF BOTTLE

7.00 Pottery. Black body, with contrasting decoration of figures in red on white ground.

95 SNUFF BOTTLE

9.00 Glass. Canteen-shape; dull amber color, resembling jade. Beautifully simple form.

96 SNUFF BOTTLE

6.00 Pottery. Canteen shape, with dull green glaze.

97 SNUFF BOTTLE

10.00 Porcelain, with idyllic river scene in enamel.

98 PAIR OF HANGING BRASS LANTERNS

40.00 Bulb-shape, with alternating patterns in gorings.

Height, 16½ inches.

99 PAIR OF HANGING LAMPS

25.00 Brass, pale gold tone. Floral garland design.

Height, 35 inches.

100 PAIR OF HANGING LAMPS

25.00 Brass, pale gold tone. Wistaria design in form of horse-shoe.

Height, 30 inches.

101 PAIR OF TEMPLE LANTERNS

35.00
40.00 Brass, intricate open-work design; octagonal shape.

Height, 30 inches.

102 PAIR OLD BRONZE LANTERNS

50.00 With cloissoné chains, fine Karakusa pattern. Skilfully perforated. Very rare example. Made by Nagoshi about 1680.

103 CABINET

75.00 With hinged doors. Ornamented with beautiful carvings of maple and wistaria designs.

Height, 50½ inches; width, 25½ inches.

104 TEMPLE HANGING GONG

20.00 Fine mellow tone, elaborate lotus-flower frame of gilded bronze.

105 TEMPLE HANGING GONG

27.50 Mate to the above.

106 PAIR UPRIGHT PANELS

40.00 Poppy and plum blossoms carved and set on pale green lattice-work. Beautiful polychrome reliefs.

Height, 36 inches; width of panel, 9½ inches each.

107 PAIR UPRIGHT PANELS

55.00 Bamboo and stork design on pale green lattice-work.

Height, 36 inches; width of panel, 9½ inches each.

108 PAIR UPRIGHT PANELS

65.00 Iris design in polychrome, light green lattice background.
Height, 36 inches; width of panel, 9½ inches each.

109 OLD TEMPLE ALTAR STAND

35.00 Carvings in mythical lion-and-peony design, gold-lacquer.
 Seventeenth century.
Height, 16½ inches; length, 39½ inches.

110 OLD TEMPLE ALTAR STAND

47.50 Carvings of lotus design. Coated with gold-lacquer. Seven-
 teenth century.
Height, 18 inches; length, 42½ inches.

111 OLD TEMPLE ALTAR STAND

52.50 Carving of peony design. Coated with gold-lacquer. Seven-
 teenth century.
Height, 19 inches; length, 47½ inches.

112 CABINET WITH HINGED DOORS

75.00 Exquisite plum blossom and Howo bird design. Rich polychrome
 with elaborate Kanomono decoration.
Height, 48 inches; width, 25½ inches.

113 PAIR OLD HIBACHI

38.00 Sentoku bronze, pine trees in relief.
Height, 9½ inches; diameter, 12 inches.

114 OLD TEMPLE GONG

60.00 Fine quality of bronze; rare mellow tone. With elaborate
 carved-wood stand. Date on gong, "Fifth year of Kayei"
 (1852).

115 OLD TEMPLE GONG

58.00

Rare bronze gong cast by Dewa Somi. Signed. Date on the gong, "Kwanyei, eighth year" (1631 A.D.) with carved-wood stand.

116 STATUETTE IN WOOD

52.00

Seated figure of Kwannon on a lotus petal, the former elaborately carved, the petal simply fashioned and colored in green and bronze. A tranquil and exquisitely poetic conception; peaceful and dreamlike.

Height, 7½ inches.

117 OLD TOBACCO POUCH

12.00

In repoussé iron in form of imp. Seventeenth century.

118 OLD TOBACCO POUCH

6.00

In repoussé iron in form of imp's head. Seventeenth century.

119 TOBACCO BOX

7.00

Carved in wood. Three Japanese fish inlaid in wood and shell in high relief. Netsuke is also carved wood, representing a travelling juggler.

120 TOBACCO BOX

8.00

Rare Kiri wood inlaid with various masks in ivory and bronze. Pipe-case in Korin style, the stork in silver inlaid on pine-covered rock.

121 TOBACCO BOX

9.00

Spirited and richly colored relief in colored ivory, coral, and various woods; a woman diver attacked by an octopus.

122 TOBACCO BOX

Beautiful rustic design of weatherworn wood with bronze ornament of snake, locust, and bamboo.

123 TOBACCO BOX

Of carved wood colored with peculiar lustre; inset of dark teakwood with carved dragon. Low relief with group of three sages on pipe-case.

124 TOBACCO POUCH

Metal decoration of miniature group of warriors in armor, gold, silver, and black, wrought in high relief. Chain of red coral and gold; netsuke of perforated relief with dragon in gold and silver. Signed Yoshitsugu, about 1720.

125 BRONZE ELECTRIC-LIGHT STAND

Made of old bronze candlestick, light arabesque open-work construction; at top a small dragon coiled about standard.

Height, 23½ inches.

126 TALL BRONZE CANDLESTICK

Light arabesque open-work construction; at top a small dragon coiled about standard.

Height, 23½ inches.

127 TALL BRONZE CANDLESTICK

With bell-shaped open-work base and slender standard.

Height, 23½ inches.

128 TALL BRONZE CANDLESTICK

Tripod with dragon coiled about standard.

Height, 20 inches.

129 PAIR ELECTRIC LIGHT STANDS

Design of sacred dragon rising from wave with a precious stone.

22.00 Made by Rioki Nogami, celebrated bronze-maker of Tokio.

Height, 17½ inches.

130 PAIR ELECTRIC LIGHT LAMPS

Made of old hanging bronze lamp used in Japanese Buddhist temple.

34.00

Height, 23½ inches.

131 GARDEN HANGING LANTERN

Bronze, dark green tone. Rich lotus-leaf design. Light openings in shape of strikingly graceful unsymmetrical silhouette figures.

58.00

Height, 32½ inches.

132 TEMPLE GARDEN ORNAMENT

Bronze, pale green tone. Vase on tall stand. Vertical leaf design in relief lines.

38.00

Height, 34 inches.

133 BRONZE VASE

Graceful convolvulus form. Imperial Kiri crest. Freely modelled base with wave design. About 1650.

100.00

Height, 33 inches.

134 LARGE GILDED BRONZE JAR

Simulating a pottery form. Noble simplicity of lines. Ring handles.

42.50

Height, 18½ inches ; diameter, 18½ inches.

135 BRONZE WATER JAR

30.00

The noble simplicity of its design, an oviform cup-shape of perfect proportions, makes it in every way comparable with the finest examples of Greek art at its best. About 1750.

Height, 18 inches.

136 BRONZE INCENSE BURNER

45.00

Free and unconventional lotus design of marked elegance. Base an inverted leaf with flying stork, a large closed flower supported by small leaf and open flower; cover in form of seed-vessel with handle of flower and leaves.

Height, 13 inches.

137 OLD BRONZE VASE

21.00

Used for Ikebana. The vessel is supported by a dragon in waves. Seal Sui-un. Date, 1780.

Height, 5¼ inches.

138 OLD SEIMIN BRONZE VASE

32.50

Decoration of carps in water in low relief, supported by wave design. Seal, Dainippon Bunsei Seimin. Date, 1818.

Height, 5¼ inches.

139 CLOISSONÉ INCENSE BURNER

15.00

Graceful gourd design with leaves; harmonious greens on ground of gray-white. The cover is surmounted with grasshopper design.

Length, 9 inches.

140 OLD BRONZE KORO

12.50

Unique tripod form. Rabbit figures for handles; on cover mythical lion and man beating gong.

Height, 8 inches.

141 OLD TENKIN BRONZE

27.00

Rare flat form. Sentoku brown patina, snowflake spots. Large square seal.

Height 6¾ inches; diameter, 13½ inches.

142 PAIR OF CARVED PANELS

40.00

Lotus pool carved in relief and blue lattice background.

Length, 43 inches; width, 19 inches.

143 PAIR OF CARVED PANELS

35.00

Plum blossom and Howo birds design on subdued blue lattice-work.

Length, 34 inches; width, 12 inches.

144 OLD TABLE FROM TEMPLE

105.00

Decorated with carvings of gold lacquer, contrasting with body of black lacquer. Lower ornaments of peony design; mythical lion in upper decoration. Seventeenth century.

Height, 40 inches; length, 60 inches.

145 RAMMA

32.50

With Oshidori ducks and plum blossoms carved in open-work relief.

Length, 35 inches; width, 14½ inches.

146 PANEL

30.00

Of high relief carving; perforated. Hen, with chickens, defend ing her brood against a cat in bamboo thicket. Polychrome coloring. A delightfully realistic group.

Length, 36 inches; width, 16½ inches.

147 PANEL

With perforated carving of peony design in shield form.

Height, 22 inches.

148 ROUND PANEL

35.00

With charming depiction of Kwannon in lotus garden carved in low relief.

Diameter, 20½ inches.

149 CABINET

65.00

With hinged doors. Design of bamboo under snow. Two lower carvings are particularly attractive. Ornamented with beautifully incised Kanamono.

Height, 51 inches; width, 28 inches.

150 OLD TEMPLE TABLE

55.00

Very rare gold table, peonies carved in centre. Richly ornamented with Kanamono. Date, about 1550.

Height, 28 inches; width, 55 inches.

151 OLD TEMPLE TABLE

50.00

Decorated with richly carved panels and brackets of Shishi and peony design. Lower ornaments of bird design. Kanamono decoration. About 1650.

Height, 30½ inches; length, 50 inches.

152 CABINET

60.00

With hinged doors. Richly ornamented with ramma of grape and squirrel design and round carved panels of chrysanthemum pattern. Lower carvings show delicate morning-glory design.

Height, 37 inches; width, 21 inches.

153 HELMET

Five plates, in form of peach. Fifteenth century.

154 HELMET

Four plates, in form of peach. Crests of Daimyo Sasaki. Fifteenth century.

155 HELMET

Thirty-two laminations. Visor and Fuki Kaeshi are lined with Shohei leather. Fourteenth century.

156 HELMET

Sixty-three laminations with eighteen hundred spiked rivets. Interesting double visor. About 1500.

157 HELMET

Six plates with spiked rivets, crab-like in form. The mayedate is an Awoi leaf and new moon. About 1640.

158 HELMET

Thirty-three laminations with round rivets. About 1600.

159 HELMET

Thirty-eight laminations with broad visor. Daimyo Ogasa-wara crests. Signed Myochin Munekatsu. About 1600.

160 MAIL SLEEVES

Fine iron repoussé plates of circular dragon design. About 1600.

161 MAIL SLEEVES

18.00
Interesting specimen of seventeenth century.

162 OLD SADDLE

5.00
Ornamented with inlaid iron repoussé work. Lacquered part is mirror-black. About 1750.

163 OLD SADDLE

13.00
Elaborately wrought; the design of Shishi in relief. Very rare example. About 1700.

164 OLD SADDLE

14.00
Gold-lacquer inlaid with mother-of-pearl. About 1730.

165 HELMET

17.50
Rare costly specimen by So-otome of Hitachi. Sixty-two laminations with wide visor. Signed So-otome Iye-nari. About 1540.

166 MAIL SLEEVES

13.00
Fine repoussé work of fifteenth century. Crests of Kiri flower on hand-guards are beautifully wrought.

167 MAIL SLEEVES

19.00
Rare example of sixteenth century. Pine-tree crests on hand-guards.

168 HELMET

95.00

Interesting form with three gored posterior plates, then a central plate springing from side to side and surmounted with a brass hachimanza of chrysanthemum design, and finally a broad anterior plate rising to a sharp peak. An important feature is the gold dragon affixed to the front as the sole decoration, modelled in low relief with exquisite delicacy and finely cut details. Crest of Daimyo Kashima. Sixteenth century.

169 HELMET

73.00

Beautiful form of forty laminations, dignified broad visor and unique rivets. About 1550.

170 HELMET

97.50

Twelve plates with spiked rivets and twelve chrysanthemum lines in relief. The broad visor has design of sun in gold plate. Sixteenth century.

171 HELMET

17.50

Ten plates with spiked rivets. Known as Kanigata or crab-like form. Fifteenth century.

172 HELMET

15.00

Four plates, tall Mongolian type. Fine workmanship. Fifteenth century.

173 HELMET

15.00

Thirty-three laminations; large visor. The mayedate is Tomoye crest in wood. Sixteenth century.

174 HELMET

17.50 Thirty-three laminations with large star rivets. Crests of Dainyo Niwa. Fifteenth century.

175 HELMET

17.50 Sixty-two laminations with peculiar upright visor. Sixteenth century.

176 HELMET

12.00 Very rare example made wholly of paper twine woven together and lacquered. The hachimanza is ornamented with carved wood Tokko. About 1600.

177 HELMET

170.00 Two plates; the anterior rising to a peak and covering a ventilating opening, the posterior dome-shaped with large chrysanthemum ornament at the top. Rosettes of similar design at joints, and on posterior plate. Signed Yosni-omi of Mito. Fifteenth century.

178 HELMET

40.00 An extraordinary example of repoussé work. The form combines a grotesque human countenance merging into a dolphin's body at the eyes; the eyes, teeth, and three visor rivets strongly accented with gilding. The enormous mouth filled with teeth both fish-like and human-like. Interior brightly gilded. Sixteenth century.

179 HELMET

17.50 Laminated with eight plates. Each plate has a central dart-shaped rib radiating from the ornate hachimanza and is cut in a strangely irregular outline at its outer margin — an outline suggesting the silhouette of cloud forms, or the toss of a stormy sea. The marginal plate above the rim has a similar shape. The visor has a divided crescent in repoussé. Fifteenth century.

180 HELMET

20.00

With hachimanza and eight laminations forming an impressive dome shape. Rosettes of chrysanthemum design at joints of plates. Attached to centre of visor a notable tompojiri, or "dragon-fly's tail." Crest of Sasaki. Fifteenth century.

181 HELMET

32.00

Strikingly dignified austere shape, elaborately constructed with thirty-two laminations strongly riveted together. The hachimanza, or ventilating hole, is surrounded by conventionalized chrysanthemum ornament. Has the tompojiri, or dragon-fly's tail, for holding the plume, or mayedate. Signed Myochin Yoshihisa. 1550.

182 HELMET

12.50

Hat shaped. Repoussé with ornament of low relief dragons. Sixteenth century.

183 SUIT OF ARMOR

660.00

Complete; one of rarest in existence, both on account of superb repoussé work and peculiar folding construction. Large breast-plates and shoulder-guards are masterly ornamented in repoussé with design of the sacred Kirin and Howo birds. Helmet has sixty-two laminations. The Fukikayeshi have repoussé work of rabbit design. The rim of repoussé visor is lined with gold. Fourteenth century. Signed Myochin Yasuchika.

184 HELMET

27.00

Iron. In form of temple bell encircled by dragon. About 1750.

185 SUIT OF ARMOR

53.00

Complete; rare "Hanairo Odoshi" or light blue suit. Elaborately wrought statuette of Fudo affixed on the breast. Helmet has twenty-eight laminations. The mayedate has perforated Sanskrit letter. Sixteenth century.

186 MEMPO

Made by Myochin Yoshi-shige (1530 A.D.). Known as Tori-Tengu Mempo from its peculiarly pointed nose.

187 MEMPO

Very rare example of mempo made by Myochin family. Style is Tori-Tengu of most elaborate design. By Myochin Katsuyoshi. About 1510 A.D.

188 RARE SOMEMPO

Tori-Tengu style with mail cap. Date about 1500.

189 SOMEMPO

Made from two movable plates. Tooth is gold plated. Expression is aspect of Fudo. Rare and costly example. Myochin Takayoshi. 1450.

190 OLD DAIMYO FIREARM

A sort of hand cannon; exceedingly heavy. The bronze barrel, a superb example of casting, is ornamented with a splendidly modelled dragon design in low relief.

Length, 35 inches.

191 OLD DAIMYO FIREARM

Small pistol daintily inlaid with gracious design of bamboo and birds.

192 OLD DAIMYO FIREARM

Pistol with decoration of freely designed geometric inlay.

Length, 15 $\frac{3}{4}$ inches.

193 CURIOUS LIGHT PISTOL

27.50

Sheathed in semblance of short sword. Inlaid with free dragon decoration.

Length, 15¼ inches.

194 OLD DAIMYO FIREARMS

17.50

Barrel inlaid with plum-blossom design in copper, bronze, and silver. Beautiful brass ornament on stock.

Length, 51½ inches.

195 OLD DAIMYO FIREARM

20.00

Barrel inlaid at breech with bamboo and plum design.

Length, 50 inches.

196 OLD DAIMYO FIREARMS

15.00

Mate to above.

Length, 46 inches.

197 OLD DAIMYO FIREARMS

30.00

Large barrel with entire length elaborately decorated in finely incised silver; dragon and cloud design, geometric pattern at muzzle, arabesque at breech with gold inscription.

Length, 40½ inches.

198 OLD FIREARM

12.50

An example of small cannon on wooden wagon with three wheels.

Length of barrel, 10 inches.

199 OLD DAIMYO FIREARM

21.00

Mate to above.

Length, 42½ inches.

200 OLD DAIMYO FIREARM

20.00 Mate to above.

Length, 45 inches.

201 OLD DAIMYO FIREARM

15.00 Strong and effective decoration of single figure of war god in bronze and silver at breech.

Length, 39¼ inches.

202 OLD DAIMYO FIREARM

35.00 Large barrel richly decorated with silver inlay of Howo birds with exuberant foliage design.

Length, 42½ inches.

203 OLD DAIMYO FIREARM

12.50 Plum-blossom design.

Length, 51 inches.

SECOND AND LAST AFTERNOON SALE

SATURDAY, FEBRUARY 10TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

204 HELMET

15.50 Eighteen plates with large hachimanza. About 1600.

205 HELMET

20.00 Eight plates, low crest with deep visor. Signed Soshu Hisaiye. About 1580.

206 SMALL HELMET

12.50 With mempo. Ten plates with thirty round rivets. Rare example. About 1650.

207 HELMET

15.00 Sixteen plates with long rivets. The neck-guard is lined with costly Shohei leather. About 1650.

208 HELMET

10.00 Thirty-three laminations, broad visor. Attributed to Myochin Yoshimichi. About 1550.

- 209 HELMET
 10.00 Eight plates, melon shape. Signed twenty-first Myochin Munetoshi. About 1660.
- 210 HELMET
 12.50 Seven plates with spiked rivets. Tall Fuji form. About 1600.
- 211 HELMET
 50.00 Twenty-eight laminations with large round rivets. Gold-plated Kuwagata. About 1650.
- 212 HELMET
 27.50 Rare Kuwagata, with dragon mayedate. Twenty-seven laminations with star rivets. The lines in relief are silver-plated. Daimyo Hosokawa's crests. About 1680.
- 213 HELMET
 15.00 Five plates with decorated rivets, crab-like in form. Visor and neck-guard are gold lacquered leather. About 1650.
- 214 HELMET
 155.00 Bowl-shaped; of old Mongol type. Wave design cut in metal above band of rich inlay ornament of silver and gold. Fifteenth century.
- 215 HELMET
 25.00 Rare type of sixty-three laminations, elaborately decorated hachimanza in brass and silver plating. The visor is also richly ornamented with repoussé work in design of dragon in cloud. About 1700.





216 HELMET

85.00 Simple in form with exceptional beauty of curving lines. The surface enriched with a dragon design inlaid in gold. The mayedate is a tiger, gilded. Costly example. About 1550.

217 HELMET

25.00 Very tall. In two plates ; a face of Oni in repoussé. About 1730.

218 QUIVER

20.00 Frame and bow are made of whalebone. Contains twenty-one arrows. 1680.

219 QUIVER

17.50 Frame is made of teakwood and leather. The bow is whalebone and eleven arrows. 1650.

220 QUIVER

20.00 Gold-lacquer decoration with cloud design. Bow of whalebone with eleven arrows. 1700.

221 OLD DAIMYO HAT

15.00 Cloissoné decoration with geometric design in gold and silver on deep blue ground. Flat bowl-shape, with four large rivets.

222 DAIMYO HAT

17.50 Mirror-black lacquer ; seven dragon flies in gold-lacquer and mother-of-pearl. About 1780.

223 WAR HAT

Thirteen laminations with round rivets ; in form of Fuji.

224 HELMET

Rare workmanship of sixty-four laminations with sixteen hundred rivets. Made by Horai Narishige. About 1560.

225 HELMET

Five plates, melon-shape design of sun inlaid in gold with Kuwagata in form of new moon. About 1580.

226 HELMET

Beautiful form, sixty-two laminations, very small hachimanza. Dignified visor with rare " tompojiri " or dragon-fly tail. Myochin Yoshitaka. About 1550.

227 HELMET

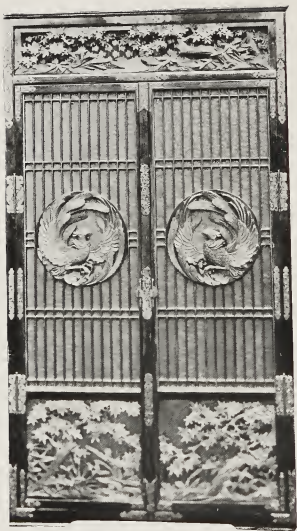
Forty-two plates with broad visor. Takeda crests. Signed Myochin Kino Muneharu. About 1540.

228 HELMET

Six plates, cone shape, with gold-plated Kuwagata. About 1520.

229 HELMET

Eight plates, melon shape, with broad visor. Signed Myochin Seido. About 1500.



230 PAIR OF OLD KEMANS

75.00

Carved in wood; the celestial musicians, Kario and Bingwa, carved in relief. Rich polychrome with gilt.

Height, 22½ inches; width, 25 inches.

231 OLD SHRINE RAMMA

12.50

Chrysanthemums floating on water.

Length, 39½ inches; width, 7 inches.

232 OLD SHRINE RAMMA

22.50

Chrysanthemums with foliage minutely carved and richly colored.

Length, 41 inches; width, 7 inches.

233 OLD SHRINE RAMMA

15.00

Peonies and foliage carved in oak and coated with gold-lacquer.

Length, 39 inches; width, 6½ inches.

234 OLD SHRINE RAMMA

12.50

Tiger and dragon in grove of bamboo and plums.

Length, 40½ inches; width, 7 inches.

235 CABINET

20.00

With hinged doors. Maple-tree decorations carved in panels below and above; Howo birds in medallions.

Height, 49 inches; width, 28 inches.

236 OLD SHRINE RAMMA

20.00

Conventionalized peonies carved in oak.

Length, 41½ inches; width, 7 inches.

- 237 OLD SHRINE RAMMA
Diversified floral design, polychrome on gold background.
12.50 Seventeenth century.
Length, 41½ inches ; width, 6½ inches.

- 238 CARVED PANEL
A pheasant under bamboo tree. Carved cedar in low relief.
27.50 *Height, 41 inches ; width, 4½ inches.*

- 239 CARVED PANEL
A carp ascending water-fall. Carved cedar in low relief.
22.50 *Height, 41 inches ; width, 4½ inches.*

- 240 TEMPLE POST-PANEL
Carved lotus flowers inlaid on gold-lacquered panel.
65.00 *Height, 55 inches ; width, 4½ inches.*

- 241 PAIR OF CARVED PANELS
Conventionalized floral shape, Kiri crests delicately carved.
65.00 Light green tint and gold.
Height, 14½ inches ; width, 21½ inches.

- 242 OLD KEMAN
Carved in wood. Birds in plum grove, rich polychrome with
30.00 gilt.
Height, 22½ inches ; width, 25 inches.

- 243 OLD KEMAN
Carved in wood. The celestial musicians, Kario and Bingwa,
40.00 carved in relief. Rich polychrome in gilt.
Height, 22½ inches ; width, 25 inches.



244 OLD TEMPLE RAMMA

75.00

Openwork carving of scholars and poets in bamboo grove. Polychrome decoration with gold. Seventeenth century.

Length, 47½ inches; width, 20 inches.

245 OLD TEMPLE RAMMA

75.00

Howo bird with young, together with other small bird, in bamboo grove. Companion to above.

246 OLD TEMPLE RAMMA

35.00

Bamboo with freshly fallen snow in beautiful contrast with its verdure.

Length, 34 inches; width, 12 inches.

247 PAIR TEMPLE RAMMAS

80.00

Iris pool, delightful polychrome carving, light green lattice-work background.

Length, 34 inches; width, 12 inches.

248 NARROW UPRIGHT PANEL

35.00

Fine carving of bamboo delicately tinted, against background of lattice-work in oak.

Height, 71 inches; width, 9¼ inches.

249 OLD TEMPLE RAMMA

58.00

Group of Oshidori, or tame duck, in lotus pool. Carved of oak and colored. A charming depiction of secluded aquatic life.

Length, 66½ inches; width, 16 inches.

250 COMPANION PIECE TO THE ABOVE.

57.50

(43)

251 HELMET

210.00

A most remarkable and exceedingly important example of the armorer's art, wrought by Nobuiye about 1537. The form closely simulates the seashell known as the *sazai*; the laminations, including the spiked projections, shaped in beautifully modulated curves in repoussé. The visor, exceptionally wide, is hammered to simulate a seashell texture and the maritime allusion is carried out in the spray-like design of the side pieces. There are thirty-three spikes, the number having a mystical significance.

252 HELMET

45.00

Bowl-shaped; the plates cut out in irregular decorated figures with metallic underlay. Fifteenth century.

253 HELMET

120.00

With *mempo*. The plainness of the form is relieved by the striking effect of the curving repoussé lines emphasized by gold plating. Sixteenth century.

254 HELMET

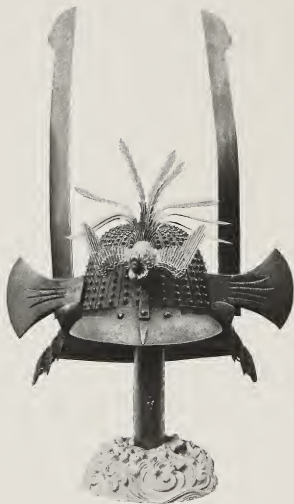
105.00

Beautiful design in form of the seashell known as *horagai*. Laminated in fine spiral sections with wave lines modelled in repoussé. Fifteenth century.

255 HELMET

75.00

Finely shaped in thirty-two laminated plates, each decorated with delicate inlay work. Beautiful *mayedate* in butterfly design. About 1650.





256 HELMET

108.00

A strangely fantastic shape with remarkably modelled serpent adornment simulating action at moment of striking. The Kuwagata or side pieces in shape of deer horns. About 1700.

257 HELMET

120.00

The closely riveted narrow laminations are thirty-three in number and hence have a mystical significance. The side pieces have the shape of battle-axes. The vertical ornaments, *Kuwagata*, are made of whalebone. Howo bird *mayedate*. About 1580.

258 HELMET

45.00

Seven plates with spiked rivets, crab-like in form. The dolphin *mayedate* carries out the maritime suggestions. Seventeenth century.

259 HELMET

75.00

The truncated-cone form with decorated cap piece suggests an architectural prototype. The rich perforated decorative work has a conventionalized peony design, its effect enhanced by a wonderful greenish tone of old bronze commingled with the gilding. About 1500.

260 HELMET

70.00

Presumably one of the early sixteenth century European helmets so numerous imported in Japan at a little later period and there decorated with Japanese ornaments. The ornament on the *mayedate* is a *Saikachi* or huge bean pod in gold-lacquer, significant of victory.

261 COMMANDER'S HELMET

71.00

Repoussé work in one piece. The dragon-fly *mayedate* bears the signature of Rioyei Myochin. About 1680.

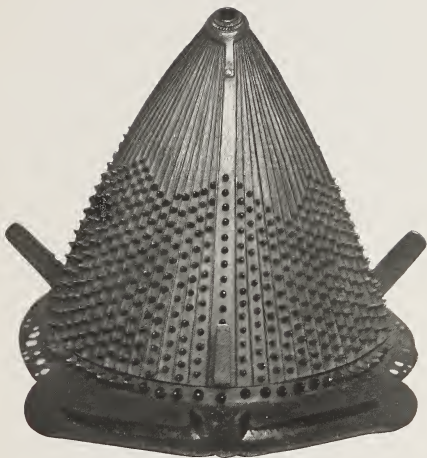
262 SUIT OF ARMOR

1575.00
Complete. Perhaps the most superb example of the kind ever brought to this country, and the masterpiece of the famous artist who wrought it, Myochin Munesuke, the last of a celebrated line of armor-smiths. The decoration consists mainly of splendidly modelled low reliefs in repoussé. On the breastplate is a figure of a mythical lion standing at bay. The companion reliefs of the shoulder-pieces are extraordinary examples of realistic naturalism imbued with poetic charm, the work wonderfully vital and of clear-cut definition. One represents the goddess Fugen seated on a reclining elephant reading a sacred manuscript held open in her hands. The other depicts the goddess Monju seated on a reclining lion, a rolled manuscript in her left hand and a symbol of her divine office, the *niyoi*, in her right. The character of the two goddesses is finely differentiated in the work. One feels the actual and potential action of the reading Fugen in every line, muscle, and feature, intent and absorbed as she is with her text, her lips seeming to move as she follows the sacred lines. On the other hand, the whole sentiment of the Monju is that of passive contemplation, calmly reflecting upon the significance of the sacred scripture she has been reading. In other words, one figure seems to symbolize written fate in transaction; the other, fate recorded and sealed. The helmet is intricately and delicately wrought in forty-two laminations, each finely ornamented with arabesque inlay. Date and name incised on the shoulder-guards. OSUMINO KAMI Miyochin Ki Munesuke, September, 1723.

263 SUIT OF ARMOR

600.00
Complete. A magnificent example. The breastplate decoration is a grand figure of Fudo, with two attendant figures. Fudo is a Buddhistic god of war always represented as standing amid flames, the implements of his office, a bared sword and a rope in his hands — the latter symbolizing the entangled fates of warriors centred in his control. His sternly majestic face speaks of the inflexible decrees of his will. The helmet with its eight plates is a peculiarly beautiful example of modelled form. Its chief ornament is the splendid little statuette of Fudo carved in wood, its flaming background wrought in metal. The heroic pose is worth careful study by our western sculptors. Signed Myochin-Munehisa. 1330 A.D.





264 ANCIENT HELMET

27.50 Excavated from an old tomb near Hiogo, Japan. Thoroughly oxidized, but of much value on account of its unusual form with many laminated plates producing diamond-shaped patterns. Fourth century.

265 OLD ARMOR

45.00 Elaborate dragon design wrought in repoussé on breastplate. About 1580.

266 OLD ARMOR

22.50 On breastplate the character "Zen" wrought in repoussé in vigorous low relief. About 1500.

267 OLD ARMOR

17.50 On breastplate the name of the god Hachiman wrought in large characters. About 1550.

268 OLD ARMOR

17.50 Conventional design cut in metal and applied to breastplate, and beautifully flecked with silver spots in relief. About 1550.

269 OLD TWELFTH CENTURY HELMET

200.00 Inscribed with date 1186, wrought by Munesuke of early Myochin line. Sixty-five laminations heavily riveted below. The cone-shape expressly designed to depict Fuji, as unquestionably evidenced by the dense riveting with its zigzag contour, intended to represent the timber-clad slopes with the snow-cap above. Hachimanza of peculiar oval shape, and inclined forward. Inscription: "Bunji 2nd year 1186. Masuda Izumonokami Miyochin ki Munesuke Made."

270 OLD HELMET

25.00 Six plates. Remarkably handsome form with beautiful curves of ribbed lines in profile. Decoration consists solely of large inscriptions in bold relief. Early sixteenth century.

271 ARMOR BREASTPLATE

32.50 Combat of serpent and turtle. Long used as model in Myochin family. A realistic relief in repoussé. Allegorical of the invulnerability of good armor. Precious and costly example of metal work in Japan. Artist unknown. About 1500 A.D.

Height, 12¾ inches.

272 BREASTPLATE

30.00 Dragon rising from water. Masterly execution in portraying a powerful aspect of sacred animal. The design wonderfully resembles the style of Sesson. By Myochin Nobuyuki. About 1520.

Height, 14½ inches.

273 BREASTPLATE

50.00 Magnificently wrought in high relief the figure of Fudo, the subduer of devils. Signed Minamoto Katsu-sada. Made in the year 1721.

Height, 14½ inches.

274 JINGASA

15.00 A war hat, design of dragon and cloud in repoussé. About 1750.

275 SUIT OF ARMOR

105.00 Complete. Fine Kon-odoshi. The breastplates are of eight laminations, ornamented with dragon in repoussé, and nine movable rivets, decorated with gold. Helmet of thirty-three laminations with ornamented star rivets. Crest of Daimyo Ando of Province of Iwaki. About 1680.

257.00 276 HELMET
Rare specimen known as "Oni-Kashira," or Head of Oni. About 1650.

5-0.00 277 HELMET
Very rare type of one hundred twenty laminations. Broad visor is coated with mirror-black lacquer. About 1534.

20.00 278 HELMET
Sixty-two laminations. Large visor. Handsome hachimanza in gold and silver. Signed Myochin Yoshimasa. About 1529.

35.00 279 HELMET
Two plates with tube-shape hachimanza with white bristle Hoss ornament. Dragon silver inlay. Large visor has eyebrows and wrinkles in repoussé. Rare specimen. Signed Myochin Kuni-shige. About 1560.

45.00 280 BRONZE CASKET
Old Japanese armorer's work with repoussé ornament in strong relief, modelled with striking freedom. Diversified dragon designs on cover and sides. Silver kanamonos with tulip ornament. Lined with old Japanese embroidery, Howo birds of superb color on old ivory ground. Date about 1780.

Length, 14¼ inches; width, 11¾ inches; depth, 5¼ inches.

17.50 281 WRITING BOX
Old Japanese bronze. Armorer's handicraft. Probably used by a warrior. Repoussé work, with dragon in vigorous relief. Kanamonos of incised silver. Cover lined with old embroidery; a Howo bird in richly harmonized colors on a ground of delicate old ivory. Water-well cover a peach in high relief.

NOTE. — The following exceedingly rare ancient wood carvings were kept together, with many other things, in a little godown belonging to a Buddhist temple in Matsubara, Kioto.

282 ANCIENT TEMPLE PLACQUE

10.00
Cedar, concaved surface, with Buddha carved in low relief. Decorative features now but faintly indicated, being obscured by effect of centuries of incense fumes. Character of work impressive with expression of spiritual calm in seated figure, developed with extreme simplicity, and the results of great age. The round and triangular emblems borne by Buddha bear Sanskrit inscriptions. It is very extraordinary to find on the rim of the plaque the exact date of execution with the name of the priest who carved the work by order of the Mikado: Third 10th day of first month in year Tai Ho (Jan. 10, 1703 A.D.). Carved by Shamon Joye.

Diameter, 16 inches.

283 MYTHICAL LION

12.50
Carved in wood by Unkei, the famous sculptor of twelfth century. Imposing quality of grandly developed plastic feeling, with sense of guardian-like vigilance, combined with great beauty of detail, as in the trappings and the saddle of lotus design.

Height, 12 inches.

284 ANCIENT STATUETTE

50.00
Figure of Riu-ju, disciple of Buddha, carved in wood. A notable example of Japanese classic sculpture. Severely simply in style, yet with no suggestion of Archaic crudity in design or expression. Great dignity in the erect pose and feeling of spiritual calm together with the devotional zeal of an ascetic worn almost to a skeleton by continuous fasting. Finely wrought details as in the wrinkles and veins of head and the plastic quality of flowing draperies and mobile hands. Inscription on the stand, "2nd year Shohei (1347). Shamon Bunkwan carved."

Height, 8¾ inches.



285 STATUETTE OF HOTEI

12.00 Carved in wood. Remarkable example of the effect of incense smoke, combined with decomposition from great age. Ninth century.

Height, 8 inches.

286 ANCIENT DANCING MASK

27.00 Carved in wood. The grotesque humor of the laughing countenance symbolizes a good old man. Eighth century.

287 ANCIENT DANCING MASK

8.00 Female face, carved in wood. Simply formed with a quality of striking dignity, particularly in the fine profile. Date carved on back. Third year of Showa (836).

288 FACE OF BUDDHA

15.00 Fragment of a temple image formed of pressed cloth, with lacquered surface. The form of the placid countenance is peculiar to the art of the eighth century.

289 OLD MAYEDATE

10.00 Made by Myochin. The face of Oni, the eyes inlaid with crystal. Date, 1700.

290 ANCIENT CHINESE INCENSE BOX

50.00 Of gold and silver. Round, with deep cover. Rare and exceedingly precious example of Tung-dynasty art. Superb repoussé decoration of dragons on cover, contrasting with remarkable delicacy of incised work on sides and bottom—the latter in particular authenticating its identity with the art of that famous period. Teakwood stand handsomely carved.

Height, 3½ inches; diameter, 5½ inches.

291 ANCIENT MANUSCRIPT HOLDER

15.00 Bronze, Kamakura period, twelfth century. Octagonal, decorated with figures of eight Buddhist deities in incised lines. These lines being dotted mark it as of that period. Four alternate sides are inscribed with Sanskrit texts. The cover is cast with a lotus design.

Height, 10½ inches.

292 TEMPLE ORNAMENT

17.50 Hanging bronze plaque. Buddha in meditation, the radiations of the halo effectively decorative in relation to circular form.

Diameter, 8 inches.

293 OLD MIRROR

12.50 Twelfth century. Incised with rich line decoration, representing Ruwu, the sea god, surrounded by mermaids and dragons.

Diameter, 9¼ inches.

294 VERY OLD MIRROR

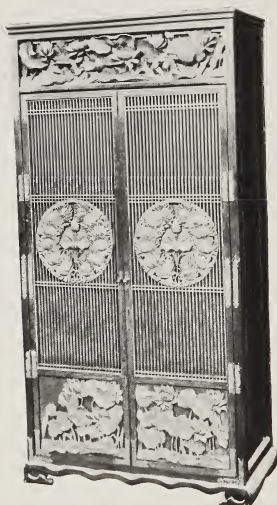
15.00 One of the earliest Japanese types. Eighth century. On the back notable incised decoration of water, with landscape and flying birds. Water in association with mirror decoration expresses the quality of reflection in the former that led to its imitation in art.

Diameter, 7½ inches.

294A SMALL BRONZE MIRROR

6.00 Used by lady of the court in tenth century. Very rare example. Interesting geometric design on back, with delicately executed birds in low relief.

Diameter, 4 inches.



295 OLD MIRROR

Of fourteenth century, presented to a Shinto temple by a warrior. Form of a jar, with inscription in relief and simple decoration, representing moon and sun.

Height, 6¾ inches.

296 OLD SMALL RAMMA

Quails and chrysanthemums. Polychrome on gold background.

Length, 46½ inches ; width, 7½ inches.

297 OLD SMALL RAMMA

Howo birds and pine tree. Rare subdued tone. Sixteenth century.

Length, 44 inches ; width, 7 inches.

298 SMALL RAMMA

Iris in blossom delicately colored.

Length, 45 inches ; width, 9 inches.

299 COMPANION TO THE ABOVE

300 CABINET

With hinged doors. Lotus decorations carved in panels below and above. Medallions in centre are charming designs, particularly well carved.

Height, 49½ inches ; width, 25 inches.

301 CARVED SCREEN, TWO-FOLD

Low-relief decoration of bamboos, green tinted, against gold background.

Height, 71 inches ; width of panel, 28¾ inches.

302 OLD PAIR SCREENS

100.00 From a Peacock temple dedicated to the Goddess of Longevity. Upon a gilded grill two medallions in duplicate, the shape of eye of peacock's feather and containing peacocks carved in low relief, with peonies. A rich dull greenish tone pervades the polychrome decoration, accented with gold. Wave design carved in panels at base. Dull green brocade lining.

Height, 69 inches ; width, 32 inches.

303 OLD PEACOCK SCREENS

130.00 Pair from same temple as above. Lined with dull-blue brocade.

304 CHINESE PALACE SCREEN

2400.00 Great Screen from Peking. A superb work of art, incomparable in its importance. It was executed in 1672 (11th year of Kang-Hi) as a gift to the imperial Prince Yoku-wo-ko, from his friends and admirers on his return to the capital from the governorship of the Province of Un-nan. It is composed of twelve folding parts of wood lacquered in black, the decoration formed by incision — the lacquer cut through with a sharp knife to the wood beneath, forming depressed surfaces of varying breadths, the remaining lacquer forming expressive and splendidly modulated lines ; and again lines are cut in the black surface that remains in a broad groundwork for the decoration. In this way diverse qualities of value and texture are achieved — solidity, relief, structural coherence, plastic graciousness, and liquid flow. The whole composition is a decorative conception of extraordinary dignity informed with a chromatic character that carries a resonance like that of a mellow and deep-toned bell. The incised parts are filled in with coloring that in rich tonal modulations suggests inlays of ivories, bronzes, and old gold with touches of subdued reds and yellows ripened by age. The scene represents a spring-morning festival in the grounds of an imperial palace at the time of the Hung dynasty, in the first century, the culminating period of Chinese civilization. In its style the

work closely adheres to the art of that period. The women's quarter of the imperial household is represented, not a man appearing among the numerous figures except the ennochs who guard the gate. The work gives pleasing glimpses into the arts of garden and landscape design, architecture, and costume as practised in that classic period. There is a fine sense of architectural balance in the composition with its central stairway and pavilion where dancing-girls are performing before the Empress — the terraces and garden-houses, the wall and entrance gates, the lake and the romantic arched bridge, the richly-gowned women and sporting children in the garden, and the vistas of park scenery beyond with deer and galloping horses. Altogether it is a charmingly fascinating presentation of the activities of the time, place, and occasion — the pleasures and occupations of the extensive female community with its games and other recreations, indoors and out, throwing sticks, dancing, making music, boating, riding, embroidering and engaged in other domestic vocations. The back of the screen is covered with inscriptions that recite the manifold virtues of the prince. Chinese art in porcelain, lacquers, metals, and textiles is very richly represented in American collections, but it is seldom indeed that so remarkable an example of decoration in wood comes to this country.

Height, 85 inches ; width of panel, 19¾ inches each.

305 JADE TEA-JAR

75.00

Peculiarly elegant form of fascinating simplicity, gently flaring towards top. Color a light greenish gray delicately clouded.

Height, 5½ inches.

306 SMALL CHINESE VASE

160.00

Of jade. Exceedingly precious. The whole, including cover and chain, carved from a single stone with infinite pains. Amber hue. Ornamented with landscape in low relief — a pagoda and two poets. Stand of richly and delicately carved teakwood. Early Ming Dynasty. About 1420 A.D.

307 CHINESE ORNAMENT

100.⁰⁰ Of rare green jade. Represents three sacred fruits with buds. The color ranges exquisitely through dark and light, blending with frost-like mottlings of white. Early Ming Dynasty. About 1450.

308 GLASS VASE

27.⁵⁰ Chinese pale blue; of exquisite purity in color and fineness, of clean cut lines with gracefully proportioned shape.
Height, 5½ inches.

309 OLD AMBER ORNAMENT

20.⁰⁰ Very old. Rich port-wine color. Mythical animal on cubical base. Late Ming Dynasty. About 1580.

310 AMBER CHARM

7.⁰⁰ Lion carved on cubical base.

311 JADE VASE

35.⁰⁰ Pearl-like tone. Movable rings carved on either side of base. In low relief lotus design with bird.
Height, 2½ inches.

312 SMALL CARVED STONE SCREEN

115.⁰⁰ Chinese palace and garden wrought in relief. Frame and stand of rare teakwood profusely carved; the design of waves and clouds. Seventeenth century.

Height, 20 inches.

313 SMALL CARVED STONE SCREEN

105.⁰⁰ Bamboo foliage and orchid carved in relief. Elaborately carved teakwood frame and stand.

Height, 17 inches.

314 JADE NETSUKÉ

5.00

Shape of lotus leaf with flower; on the reverse a snail and a frog. Color a pearly gray peculiarly mottled with reddish-brown.

315 SET OF THREE MINIATURE JADE VASES

37.50

With teak stands. Green mottled with pearl. Two with covers and each with two loose rings in handles. One represents an incense burner, one a flower vase. Date about 1700.

316 JADE CUP

15.00

With teakwood stand. Conventionalized lotus-flower design with seed vessel in relief. Color a delicate pearly white with a creamy tinge.

317 SNUFF BOTTLE

5.00

Glass of light green, resembling jade. Two dragons in relief.

318 SNUFF BOTTLE

5.00

Glass; canteen shape, rich beeswax yellow, resembling jade. Beautiful texture in simple form.

318A FIVE JADE ORNAMENTS

10.00

Various gray and ecru tones, in form of dragon heads.

318B FOUR JADE ORNAMENTS

10.00

Sea-weed green, light green, and gray tone. Dragon-head design.

- 318c CUT-CRYSTAL SAKÉ CUP
6.00 Beautiful proportion, with teakwood stand.
- 319 SNUFF BOTTLE
5.00 Jade of mauve pearly gray, exquisite in tone.
- 320 SNUFF BOTTLE
6.00 Very rare example of pottery. Elaborately wrought perforated design in arabesque pattern.
- 321 SNUFF BOTTLE
6.00 Light grayish green with carved high relief in opaque brown depicting a wise man in the forest.
- 322 SNUFF BOTTLE
6.00 Glass with dragon in low relief, color of red amber on transparent ground.
- 323 SNUFF BOTTLE
5.00 Glass; foliage and flower decoration in pink on ground of light blue.
- 324 SNUFF BOTTLE
3.00 Pottery, green glaze and low-relief ornament.
- 325 SNUFF BOTTLE
3.00 Glass. Roses in green and rose color in low relief on jade-like ground of pearly gray.

326 SNUFF BOTTLE

18.00 Porcelain, square with bevelled corners and jade stopper. Early Ming period.

327 OLD AMBER NETSUKE

5.10 Fungus with two bats.

328 OLD AMBER NETSUKE

5.00 Melons with insect.

329 PAIR OF GOLD-PLATED CLOISSONÉ JARS

40.00 Early Ming period, about 1420. Design of conventionalized peony developed with superb freedom in relief upon diaper ground of gold diagonally checkered. Beautiful stand and cover of teakwood mounted with jade.

Height, 7¼ inches.

330 CHINESE CLOISSONÉ JAR

130.00 Tall and gracefully proportioned shape with rich arabesque design of conventionalized peony on ground of turquoise blue Teakwood stand. Date about 1740.

Height, 19 inches.

331 OLD ENAMELLED PLACQUE

21.00 Free design of flowers on pale green ground.

Diameter, 13½ inches.

332 OLD CLOISSONÉ PLACQUE

12.50 Elaborate design of conventionalized butterflies on ground of turquoise blue.

Diameter, 7¼ inches.

333 CLOISSONÉ PLACQUE

15.00 Arabesque design with mythical black lion on ground of turquoise blue.

Diameter, 8½ inches.

334 CHINESE TEAPOT

15.00 Rich cloissoné decoration with large and free design of peonies in white, gray, and dark red on ground of dark green spotted with turquoise blue. Bronze handle wrought in peony design with bud and leaves.

Height, 10½ inches.

335 OLD DAIMYO NAGAMACHI

95.00 Mirror-black richly ornamented in gold lacquer. Several drawers and large top; lid opens with hinges. Very rare example.

Height, 26 inches; length, 46 inches.

336 DAIMYO SCREEN

85.00 Six fold. Rare Satsuma cedar, each panel is decorated with falcon in gold and mitta lacquer.

Height, 40 inches.

337 DAIMYO SCREEN

85.00 Mate to the above.

338 DAIMYO HAND-BOX

40.00 The statuettes of Kanzan and Jittoku inlaid in pewter and mother-of-pearl. Very fine example. By Ogata Korin. About 1680.

339 DAIMYO BANQUET BOXES

27.50 Five in set, superb dull red lacquer; iris design in polychrome.
By Shunsho. About 1760.

340 OLD DAIMYO TANSU

37.00 Tokugawa crests and Sayakata pattern in gold lacquer on mirror-black ground.

Height, 30 inches.

341 PAIR OF OLD DAIMYO BANQUET DISHES

25.00 For sweets. Gold lacquer; design of hill-tops and mist-filled valleys with young pine trees; superbly delicate in character as of a vaporous atmosphere charged with opalescent fire. About 1770.

Height, 8 inches.

342 PAIR OF OLD DAIMYO BANQUET VASES

20.00 For sweets. Black and gold lacquer; rustic landscapes with idyllic farming scenes.

Height, 8½ inches.

343 IRON CHOSHI

20.00 For a Daimyo banquet. The huge size tells of the scale of such entertainments. The grandly-shaped vessel is of cast iron with dragon and cloud design in low relief. The cover is repoussé with a dragon design strongly modelled, keenly and delicately cut, in low relief. Such a kettle always has a second cover of gold lacquered wood for use when containing warm sake. Signature on the iron cover, Hirata Nagafusa. About 1650.

KOGO OR INCENSE BOXES FROM OLD DAIMYO FAMILY

344 CINNABAR INCENSE BOX

22.50

Early Ming, about 1410. Elaborately and finely carved with design of mythical lions and peony. Date incised on bottom. Incised mark, Tai-Ming Yeiraku Nensei.

345 CINNABAR INCENSE BOX

22.50

Made by Chosei of the Yueng dynasty in the thirteenth century. Free and strong design of Hindoo rose, the rich surface of dark red very deeply cut. Incised signature, Chosei Sei.

346 CINNABAR INCENSE BOX

15.00

Early Ming. Rich carved decoration of realistic lily design.

347 INCENSE BOX

5.00

Rare Chinese lacquer of fourteenth century; glass stopper with spread feather inlaid in mother-of-pearl.

348 GOLD LACQUER BOX

7.00

Rare Toyotomi period (1560-1580). Rich Nashiji lacquer ground, seven Kiri crests in low relief.

349 GOLD LACQUER INCENSE BOX

3.00

Chrysanthemums in polished gold lacquer. Date about 1680.

350 GOLD LACQUER INCENSE BOX

5.00

Design of longevity in gold lacquer. Date about 1700.

25.00
351 MODERN JAPANESE JEWELRY BOX

Of gold lacquer. Made by Shosai of Tokio, the celebrated artist in gold lacquer. On exterior, realistic decoration of insects with brilliant iridescent inlay of mother-of-pearl. On tray a delicate chrysanthemum decoration in red and green.

8.00
352 CINNABAR INCENSE BOX

A branch of cherry blossom carved in relief. Fourteenth century.

5.00
353 GOLD LACQUER INCENSE BOX

Delicate design of Japanese meadow grass, polished gold lacquer. Date, about 1500.

6.00
354 GOLD LACQUER INCENSE BOX

Flat square shape; design of fans decorated with various flowers. Very rare example of Ashikaga era. Date, about 1480.

10.00
355 GOLD LACQUER INCENSE BOX

Reeds and flock of birds in polished gold lacquer. Date, about 1500.

5.00
356 INCENSE BOX

Rare Tagayasan wood, glass stopper inlaid in ivory and mother-of-pearl. Date, 1800.

50.00
357 OLD KOREAN FLOWER JAR

Exhumed from old Korean tomb, terra-cotta, cream gray glaze. Floral Karakusa pattern in delicate green glaze in low relief. Tripods in form of conventionalized lion heads. Sixteenth century.

Height, 12¾ inches.

358 INCENSE BURNER

100.00
By Ninsei. An extraordinary group of statuettes depicting the scene, celebrated in painting and poetry, in the history of Ariwara Narihira, an episode of the eleventh century. Narihira, famed as the handsomest young man in all Japan, was exiled from Kioto to Yedo because of his love for a beautiful princess. On his way he caught sight of Fuji and in the presence of the glorious mountain, in sight of which he thenceforth dwelt, he found an abiding consolation for the loss of his love. This group represents Narihira on horseback accompanied by his attendants, at the moment when he first catches sight of the mountain's dome crowned with everlasting snow, and the ecstatic transport aroused by the spectacle is conveyed by the expression of his face and the awe-inspired pose of his figure. The attendants also are all gazing at the sacred mountain, their expressions capitally differentiated. Altogether this group is one of the most remarkable and elaborate creations of Ninsei. About 1650.

Height of horse and rider, 15 inches.

359 SMALL NINSEI JAR

45.00
Warm gray with sketchy decorations of carnations, Karakusa design on rim, jewel pattern on base. Seal Ninsei. Date, 1660.

Height, 2 3/4 inches.

360 NINSEI TEA BOWL

32.50
Pale bluish and greenish tones in cloudy gray on rim, light creamy gray body bearing rich chrysanthemum decoration in green, red, and gold. Seal Ninsei. About 1660.

361 NINSEI BOWL

20.00
Fine, almost flesh-like, texture of creamy gray glaze; at base the uncommonly fine-grained light-brown tone of natural ware is exposed. Remarkably graceful carnation decoration in red, green, and gold. Crack in ware beautifully mended and accented with gold lacquer. Seal Ninsei. About 1650.

362 OLD SATSUMA TEA JAR

45.00 A striking example of refined simplicity and decorative elegance. Against a plain ground of pearly drab in diaper pattern are three heart-shaped mountain landscapes in characteristic Satsuma schemes of color. Date, 1820.

Height, 11 inches.

363 OLD SATSUMA JAR

48.00 Tall square shape. Ground tone a warm creamy gray. The four sides entirely filled with poetic landscape panels. The mouthpiece belted with a frieze of delicate conventional design. Date, 1820.

Height, 12 inches.

364 SATSUMA VASE

35.00 Soft ivory-like crackle design of cherry blossoms by stream in various enamels. About 1840.

Height, 12 inches.

365 OLD SATSUMA BOWL

27.50 Rich brocade design with handsome contrasting effects of vertical stripes in waving curves. Three medallions of floral designs delicately lined in gold. About 1810.

Height, 3 inches.

366 SATSUMA JAR

85.00 Probably made by Koreans who came to Satsuma about 1600. Dark brown glaze. Four flying bats in relief on the upper part and figure of Rakwan holding vessel from which a dragon is rising, in low relief. With teakwood stand.

Height, 14 inches.

- 10.00 367 OLD BLUE BIZEN KORO
Cockerel and hen on the drum signifying peace. Glaze is exquisite steel gray; dragon designs on the drum are particularly noteworthy. Exceedingly rare example. Date, 1750.

Height, 10 $\frac{1}{2}$ inches.

- 12.50 368 OLD IMARI BOTTLE
Coloring and octagonal shape of notable delicacy. A poetic landscape in blue suggestively sketched on a creamy jade-like surface crackled in light brown. Date, 1700.

Height, 6 $\frac{1}{4}$ inches.

- 55.00 369 GREAT SATSUMA JAR
Nobly virile design of dragon realistically modelled in high relief amidst low-relief swirling clouds that alternately reveal and conceal his body. The ground of gold and brownish glaze. Date, 1800.

Height, 14 $\frac{1}{2}$ inches.

- 47.50 370 CHINESE TEA JAR
Blue and white soft paste. Floral design of marked freedom and delicacy. Cover of ivory. Date, about 1650.

Height, 7 inches.

- 27.50 371 INCENSE BURNER
Cochin China pottery. Boy and bullock. A spirited and realistic statuette of a boy riding a water-buffalo, or carabao, as it is called in the Philippines. Date, about 1780.

Height, 16 inches.

- 27.50 372 OLD POTTERY JAR
Rare Yechizen ware, gray glaze with blue gosu shade. Dragon and cloud design incised under the glaze. With carved oak stand. Mark, Seiwozan. About 1800.

Height, 25 $\frac{1}{2}$ inches.

373 OLD GARDEN LANTERN

38.00 Bronze, pale green tone. Shape of miniature garden-house. Rustic design. Legs of stand simulating bent bamboo.

Height, 26½ inches.

374 OLD GARDEN BASIN

105.00 Bronze, pale green tone. Spheroidal shape, beautifully curving lines. Dragons and other ornamentation in relief on plain ground.

Height, 12 inches; diameter, 33½ inches.

375 OLD GARDEN LANTERN

190.00 Bronze, pale greenish patina. Dragon's head gargoyles. Hexagonal, Momoyama Palace style.

Height, 76 inches.

376 OLD GARDEN LANTERN

55.00 Bronze, pale green tone. Lotus-leaf form, surmounted by stork.

Height, 43 inches.

377 GARDEN FOUNTAIN

370.00 Bronze, dark green. Bowl supported by dragon; two small dragons on either side discharging water from their mouths. Made by Miyamoto, celebrated bronze-maker of Tokio.

378 GARDEN FOUNTAIN

260.00 Bronze, dark green patina. Lotus-leaf design with two dragons, one of which discharges water from mouth.

Height, 64 inches.

FIRST AND LAST EVENING SALE
THURSDAY NIGHT, FEBRUARY 8TH, 1906
AT THE AMERICAN ART GALLERIES
BEGINNING PROMPTLY AT 8 O'CLOCK

27.50 401 HIROSHIGE
Triptych. Rare proof-print; Kanazawa inlet in moonlight.
1845.

15.00 402 KUNIYOSHI
Travelling priest in snow-storm. About 1855.

11.00 403 HIROSHIGE
Full moon. 1845.

9.00 404 HIROSHIGE
Sumida River in snow-storm. A raft on the stream. 1845.

8.00 405 HIROSHIGE
Duck and drake. Snow-storm. 1845.

6.00 406 HIROSHIGE
Cherry flowers on Gotenyama. 1845.

PREFATORY NOTE

THIS collection of prints owned by Mr. Matsuki, though it contains a few early and few late pieces, is mostly composed of examples that belong to the most interesting and most creative middle period of Japanese prints, from 1765 to 1790. This is the age when the great artists Harunobu, Kori-usai Shunsho, Shigemasa and Kiyonaga were developing polychrome block printing to its finest state. This fact gives the collection unique interest, for so many prints of this culminating period have rarely been brought together. Among them are to be found many examples of the greatest rarity and beauty.

The dating of pieces and special appreciations of artistic qualities have been done by me.

ERNEST F. FENOLLOSA



- 5.00 407 HIROSHIGE
Cuckoo in rain-storm. 1845.
- 8.00 408 HIROSHIGE
Sunrise in Yedo Bay. 1845.
- 6.00 409 HIROSHIGE
Fishing-boats in Yedo Bay. 1845.
- 75.00 410 HIROSHIGE
Fujikawa rapids. Romantic winter landscape; a mountain scene
with boats on the river. Exceptionally fine example. 1840.
- 6.00 411 HIROSHIGE
View of Haneda. 1845.
- 9.00 412 HIROSHIGE
Sumida bank in rain-storm. 1845.
- 120.00 413 HIROSHIGE
Sumida bank in rain-storm. Remarkably fine state of this print.
About 1840.
- 8.00 414 HIROSHIGE
Asukayama in snow-storm. 1840.
- 16.00 415 HIROSHIGE
Moonlight in Tama River. 1840.

- 416 HIROSHIGE
Yedo Bay in dawn. 1840.

25.00

- 417 REKISENTEI
Triptych. Group of Court ladies in travelling attire viewing Fuji
Yama. The subject is known as "Onna Narihira." 1803.

37.50

- 418 UTAMARO
Girl leaning on needle-box. Beautiful dull red kimono and
delicate lemon-yellow obi. 1805.

10.00

- 419 UTAMARO
Tall standing girl watching boys preparing for theatrical perform-
ance. 1805.

12.50

- 420 UTAMARO
Group of girls with a boy guide on way to Yenoshima. 1806.

12.00

- 421 UTAMARO
Woman with servant. A travelling scene. 1805.

6.00

- 422 UTAMARO
Geisha and attendant under umbrella in rain-storm. Remarka-
bly fine color. 1804.

11.00

- 423 UTAMARO
Girls emptying sake cup. 1805.

17.00

(70)

424 UTAMARO

12.00 Youth and his admirer. 1806.

425 UTAMARO

9.00 Two girls in superb kimonos. 1806.

426 UTAMARO

8.00 Large head of a girl. 1806.

427 UTAMARO

30.00 Girl offering a teacup to another. 1800.

428 UTAMARO

8.00 Standing woman and man with smoking pipe. 1803.

429 UTAMARO

30.00 Man shaving a girl's neck. Lovely relations of blue and pink in the draperies. Remarkably soft color. 1803.

430 UTAMARO

32.00 Woman at toilet, assisted by her maid. 1804.

431 UTAMARO

57.50 Head of girl in tea-house. Beautiful tone harmonies in warm grays and light browns with silvery background. About 1803.

432 UTAMARO

32.50 Mother and child. Attractive genre subject with boy eagerly watching the peeling of a persimmon. About 1805.

433 UTAMARO
47.50 Wife dressing her husband's hair. Remarkable composition.
About 1802.

434 HOKUSAI
20.00 Fuji Yama and lightning. 1830-1835.

435 HOKUSAI
13.00 Yoshino mountain in cherry season. 1830-1835.

436 HOKUSAI
15.00 Fuji Yama from Inume Hill. 1830-1835.

437 HOKUSAI
15.00 Fuji Yama from Tamagawa. 1830-1835.

438 HOKUSAI
15.00 View of Fuji Yama from Totomi. 1830-1835.

439 HOKUSAI
18.00 Fuji Yama from Totomi. 1830-1835.

440 HOKUSAI
17.00 Fuji Yama in dawn. 1830-1835.

441 HOKUSAI
16.00 Fuji Yama from Tago Inlet. 1830-1835.

442 HOKUSAI

27.50 An inn at hot springs by the sea. Bathers in pool and a group resting after bath. Steam ascending in curving lines highly conventionalized. 1830-1835.

443 HOKUSAI

12.50 Rustic scene with charming open landscape; a farmhouse in middle distance. Fishermen dragging a net up a small stream. 1830-1835.

444 HOKUSAI

22.50 Autumn scene. Lumbermen sawing boards from huge timbers; maple leaves floating in river. 1830-1835.

445 HOKUSAI

22.50 Rustic scene. River with open landscape. Groups washing in the stream, drying clothes and wading across. 1830-1835.

446 HOKUSAI

18.00 Nobleman's children boating on a lake. 1830-1835.

447 HOKUSAI

20.00 Suburban scene near Yedo (Tokio). People crossing the fields in the twilight haze. 1830-1835.

448 HOKUSAI

20.00 Imperial pilgrimage to a temple. The Mikado's vehicle with attendants. 1830-1835.

449 HOKUSAI

15.00 Rustic life in springtime. Cherry trees in blossom; women dyeing clothing beside house. 1830-1835.

450 HOKUSAI

18.00 Rugged landscape with sea view. In foreground a road with people ascending; below, the beach of Tagonoura with surf, beyond the sea and its inlets, Fuji in the distance. 1830-1835.

451 HOKUSAI

13.00 Picturesque shore scene. Boat passing under natural bridge; fishing-girls diving for shells. 1830-1835.

452 HOKUSAI

13.00 An imperial house-boat moored in a romantic cove. 1830-1835.

453 HOKUSAI

12.00 Stately ceremonial dance in springtime. 1830-1835.

454 HOKUSAI

11.00 A nobleman's noonday recreation. Attendants amusing themselves while their master enjoys the cherry blossoms. 1830-1835.

455 HOKUSAI

16.00 Autumn scene. Persons crossing a bridge, with humorous implications. Strong opaque coloring, details highly conventionalized. 1830-1835.

456 HOKUSAI

27.00 A visit of a nobleman to a rural village. The color is well preserved. 1830-1835.

457 HOKUSAI

13.00 Genre scene. Piling faggots and bearing water for making salt. Animated grouping and rich in color, with striking line of smoke pouring from furnace, ruddy and gray. 1830-1835.

458 KORIUSAI

11.00 Woman with two girl attendants. 1776.

459 SHUNSHO

25.00 A street musician and girl. Very fine Shunsho in the style of Harunobu and Koriusai. 1769.

460 KITAWO SHIGEMASA

16.00 Woman with a youth in front of bridge. Very beautiful and early specimen of Shigemasa. 1766.

461 YEISHI

12.00 Three ladies with attendant. 1790.

462 SHUNCHO

11.00 Woman with three attendants. Fine composition. 1793.

463 KIYONAGA

10.00 Group of children celebrating Buddha's birthday. Remarkable early child-drawing of Kiyonaga, also remarkable for its heavy orange. 1776.

464 SHUNSHO

11.00

Two women viewing a plum tree in blossom. Here Shunsho has thrown over his usual designing of actors to borrow Harunobu's idyllic rendering of youthful life. 1776.

465 HARUNOBU

15.00

Boy's festival at Inari temple. 1767.

466 SHUNCHO

12.00

Two girls in field under cherry tree in blossom. 1789.

467 OLD PRINT

7.00

Unsigned. Harunobu school, perhaps Masunobu. 1769.

468 SANCHO

14.00

Group of three women in cherry grove. Brilliant early pupil of Kiyonaga. 1782.

469 SHUNSHO

13.00

Fan decoration. Portrait of actor with contrasting flesh tones and black kimono. About 1780.

470 SHUNSHO

13.00

Fan decoration. Dramatic portrait of an actor. About 1780.

471 KIYONAGA

14.00

Two girls under umbrella and with attendant. This shows Kiyonaga's special use of transparency and sheen in stuffs. 1782.

472 SHUNCHO

15.00 Outdoor group. Fine decorative effect of vertical lines in figures and harmonious tone development in blacks and grays. One of the earliest of Shuncho in the manner of Kiyonaga. 1783.

473 TOYOKUNI

27.50 Three women walking on veranda. Mountain with cherry tree in background. Remarkably beautiful Toyokuni. The design of the grasses on the dress and the cherry tree against hill are specially fine. 1794.

474 TOYOKUNI

11.00 Two ladies and attendant in veranda. Rose design of Toyokuni. 1794.

475 SHUNCHO

11.00 Group of girls with infant. Shijio bridge scene. 1790.

476 SHUNCHO

18.00 Man and two women with child. Shijio bridge scene. 1790.

477 KORIUSAI

17.00 Kakemonoye. Girl with umbrella walking out with a child. Dominant tone of red and lavender against soft golden yellows. The timid attitude of the child is very charming. In this early day Koriusai closely follows Harunobu, but uses more blue. 1768.

478 KIYONAGA

20.00 Kakemonoye. Street musicians. This is one of Kiyonaga's very fine early designs. The patterns upon the dresses are woven pictures. 1778.

479 KIYONAGA

20.00 Kakemonoye. Woman talking from window with a youth. The figure of the young man is very beautiful and dignified. 1783.

480 KIYONAGA

25.00 Kakemonoye. Girls in dressing-room. Strong composition. 1783.

481 KORIUSAI

30.00 Kakemonoye. Early work of the artist. The fading of the color leaves this print almost a pure black and white with delicately suggested surface-tone; a poetically dramatic conception of a dreaming girl, her vision appearing in the two figures above. 1768.

482 SHUNYEI

27.00 Kakemonoye by Shunyei are very rare. This is about his finest work. About 1783.

483 SHUNCHO

12.00 Kakemonoye. Domestic scene. 1788.

484 HARUNOBU

30.00 Kakemonoye. The legend of Shoki. A dramatic and poetic rendering of the subject. A particularly graceful figure is the girl washing by the stream. 1771.

485 KIYONAGA

21.00 Kakemonoye. Scene after the bath. A delightful depiction of girls whispering together. 1779.

12.00 486 KORIUSAI
Kakemonoye. Waitress serving tea. Rich warm tones, interesting landscape background. 1779.

17.00 487 KORIUSAI
Kakemonoye. Girl in New-year dress walking out with attendant. 1780.

16.00 488 KORIUSAI
Kakemonoye. Moonlight idyl. Girl on horseback crossing a stream led by a youth. 1773.

12.00 489 KORIUSAI
Kakemonoye. Youth and girl; street musicians. 1774.

27.00 490 HARUNOBU
Kakemonoye. Girl admiring pot of carnations. As fine in its sentient simplicity as the decoration of a Greek vase. 1768.

13.00 491 KORIUSAI
Kakemonoye. Komoso girl with boy attendant. 1778.

35.00 492 HARUNOBU
Very beautiful early design of graceful girls and Yamabuki flower. 1767.

42.00 493 HARUNOBU
Two women folding cotton sheet. One of Harunobu's earliest sets, in which he makes elaborate experiments in printing with many soft, thin opaque pigments. 1766.

494 HARUNOBU

67.50 Girls preparing to play music. Same set; graceful composition. 1766.

495 HARUNOBU

32.50 Girl facing a mirror and her hair-dresser. The main figure is relieved wonderfully in dark olive against light pearly ground. 1766.

496 HARUNOBU

35.00 Girl slumbering while watching a kettle on the fire. The opaque grounds are here used in more solid depth. It has the force of a painting. 1766.

497 HARUNOBU

57.50 Girl with servant walking in street. This finest of the set reaches Harunobu's highest beauty in his early experiments. The color is unlike anything seen earlier in Japanese prints. 1766.

498 HARUNOBU

40.00 Fine early Harunobu in unusual shape; girls in yellow upon a silver gray ground. 1766 or 1767.

499 KITAWO MASANOBU

115.00 Man and woman walking in springtime. Uncommonly well-preserved print with delicious color-tones retaining their pristine freshness. Almost unique and a splendid example of Masanobu's Kakemonoye. In color he has no rival at this time but Kiyonaga. 1780.

500 KITAWO MASANOBU

27.50 Group in the street. Remarkably rare and splendid example of this artist. Colors are rich as Kiyonaga. 1777.

501 KITAWO MASANOBU

32.00 Honey-moon journey. This example is still more striking in color, the breadth of the orange plaid being unique. 1779.

502 KIYONAGA

26.00 Three girls looking at books. 1788.

503 SHUNCHO

Group of four ladies in spring attire. 1784.

NOTE. — The following pieces in Kiyonaga's early style and upon the small square sheet which he took from Harunobu are among the exceptional varieties in the history of Japanese prints. — E. F. Fenollosa.

504 KIYONAGA

17.50 Three ladies with two attendants. Bright sunny coloring in gay pinks and yellows. 1783.

505 KIYONAGA

22.50 Man with two women on Sumida River bank. 1780.

506 KIYONAGA

27.00 Two ladies with attendants near temple lantern post. 1784.

507 KIYONAGA

20.00 Lady awakening from her slumber. Splendid composition in warm reds and black. 1779 or 1780.

508 KIYONAGA

37.50 Youth with two girls on veranda. One of the same rare set of 1779. The butterfly designs in soft blue upon the gray dress are amazing.

509 KIYONAGA

30.00

A man with two ladies walking along country road. In perfect condition. 1780.

510 KIYONAGA

40.00

Two women walking in garden watching wild geese flying above. This is one of the most gorgeous pieces of Kiyonaga's early color where he is rivalling Koriusai. In absolutely perfect condition. 1778.

511 KIYONAGA

35.00

In front of a tea-house, two girls talking with a waitress. Very original in color, especially the girl in soft blues and green outlined against the warm green background. 1782.

512 KIYONAGA

30.00

Three women talking together on tea-house veranda. Kiyonaga's experiments in color combination are almost infinite. Here is a full passage of reds from orange to chocolate. 1781.

513 KIYONAGA

22.50

Street scene; group of three women. 1782.

514 KIYONAGA

25.00

Two ladies and singing-insects vendor. 1784.

515 KIYONAGA

35.00

Use of the orange and yellow plaid is most striking in contrast with the blues. This set is very rare. 1779.

516 KIYONAGA

25.00 Three girls in temple yard. This shows well Kiyonaga's frequent use of many tones of gay pink, also the transparency of his stuffs. 1784.

517 KIYONAGA

25.00 Boy's first visit to a temple. Date, 1784.

518 KIYONAGA

27.50 Group of women and attendant on their way home from temple. 1783.

519 KIYONAGA

32.50 Rare and splendid print of Kiyonaga. The irregular design upon the blue garment is superb. Date, 1779.

520 KIYONAGA

30.00 Rare, beautiful design of Kiyonaga. The blues, reds, and purples are exceptionally fine. Date, 1783.

521 KIYONAGA

30.00 Rare design of Kiyonaga. Girls disembarking. Very brilliant color. Date, 1781.

522 KIYONAGA

27.50 Kakemonoye. A remarkable Kakemonoye by Kiyonaga, showing three figures in boat and a complete landscape. Date, 1785.

523 YEISHI

17.50 Kakemonoye. Two women in boat fishing. Date, 1788.

524 KORIUSAI

63.00 Kakemonoye. This is Koriusai's finest and strongest design. The drawing of the black velvet garment is worthy of Kiyonaga at his best. Date, 1778.

524A KORIUSAI

22.50 Kakemonoye. An imagination of youth. One of the rare and important examples of this master. 17--?

525 HARUNOBU

12.50 Kakemonoye. Girl standing with a doll. Date, 1769.

526 HARUNOBU

25.00 Kakemonoye. Two girls within a window watching a fan-vendor. Here there is a rare introduction of three figures. Date, 1769.

527 HARUNOBU

235.00 Kakemonoye. Most delicate, graceful, and "atmospheric" of Harunobu's early Kakemonoye. There is no outline to the garment or head kerchief, which are embossed. The background of pearly blue, through which snow falls most beautifully, relieves the yellow tone of the umbrella and the warm cream of the figure. Date, 1767.

528 KIYONAGA

50.00 Kakemonoye. Two girls walking out together, one looking at a bird. Remarkable for its gentle harmonies of soft gray-greens, lavender, and rose. Very rare and early example of Kiyonaga's Kakemonoye. 1777.

529 KIYONAGA

37.50 Kakemonoye. Two women in a summer evening, one within a gauze screen. This is a specimen of Kiyonaga's most magnificent line-drawing. 1783.



530 KIYONAGA

25.~ Kakemonoye. Idyllic group of two women and infant by the
waterside in the summer. Date, 1782.

531 KIYONAGA

27.5~ Kakemonoye. Man bearing a girl across a stream. Date, 1780.

532 KIYONAGA

37.5~ Kakemonoye. A woman observing a slumbering servant. Lines
very vigorous. Date, 1783.

533 KORIUSAI

28.~ Kakemonoye. Waitress in wayside inn. Color well preserved.
Date, 1777.

534 HARUNOBU

42.5~ Kakemonoye. Girl walking in snow with umbrella. Broadly
treated decorative character of charming simplicity in quiet flat
surfaces; a restful scheme of golden browns and soft roseate
tones. Remarkably rare, early print of Harunobu. About the
earliest of his Kakemonoye. 1766 or 1767.

535 HARUNOBU

25.00 Kakemonoye. Very graceful print of two girls wading through
a river. Colors soft and characteristic of Harunobu. In date
1770.

536 KITAWO SHIGEMASA

67.5~ Kakemonoye. A most beautiful print and extremely rare speci-
men of this great artist. The five-color blocks have been used
to give the impression of many more. The lines are most grace-
ful. This is of the date 1775, the year when Shigemasa and
Shunsho issued the Seiro-Bijinawase.

537 KORIUSAI

22.50

Kakemonoye. Girl leading a younger one who bears a Samisen, the two wearing gowns that indicate the month of January. Date, 1777.

538 KORIUSAI

27.00

Kakemonoye. Characteristic street scene; a girl about to buy from a mushroom vendor. Pleasing dominant tones of gray and light olive-green draperies. Date, 1776.

539 TORII KİYOMITSU

15.00

Beniye. Color print. Two tones. Actor. Design about 1756.

540 TORII KİYOMITSU

13.00

Beniye. Color print. Three tones. Actor. About 1758.

541 TORII KİYOMITSU

12.00

Beniye. Color print. Three tones. Actors. Fine impression. It is interesting to note that the three primary colors, red, blue, and yellow, are here used. A fourth, green, is got by superposition. About 1760.

542 TORII KİYOMITSU

11.00

Beniye. Color print. Two tones. Actor. About 1752.

543 OKUMURA MASANOBU

14.00

Urushiye. Hand-colored print. Man with Tsuzumi in plum-flower garden. Actor. About 1725.

27.50 544 OKUMURA MASANOBU
Urushiye. Hand-colored print. Interior of Japanese tea-house.
A remarkably large and beautiful specimen of this great artist's
prints. The scene is probably Yanagi-bashi, Sumida River,
Yedo. Date about 1750.

30.00 545 TANAKA MASUNOBU
Urushiye or hand-colored print. Court lady and attendant in
Ishiyama villa. Masunobu was one of the most famous con-
temporaries of Okumura Masanobu. About 1745.

22.50 546 OKUMURA MASANOBU
Urushiye. Hand-colored print. Interior of Japanese theatre.
About 1745.

16.00 547 OKUMURA MASANOBU
Urushiye or hand-colored print. Interesting Chinese palace at
Hang-Chow. Very rare design. About 1740.

17.00 548 OLD PRINT
Unsigned Tan-Ye; probably Torii Kiyonobu. Komoso girl and
servant. Designed about 1705.

12.00 549 OLD PRINT
Unsigned. Sumiye or ink print. Probably Torii Kiyonobu.
A warrior taming tiger. 1710.

14.00 550 OLD PRINT
Unsigned. Probably Torii Kiyonobu. Tan-Ye; about 1715. Girl
playing samisen.

551 KONDO KIYONOBU

23.00

Procession of Korean Embassy to Court of Japan. *Sumiye touched with tan. Probably the teacher of Torii Kiyonobu, contemporary of Moronobu. Latter part of seventeenth century.*

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